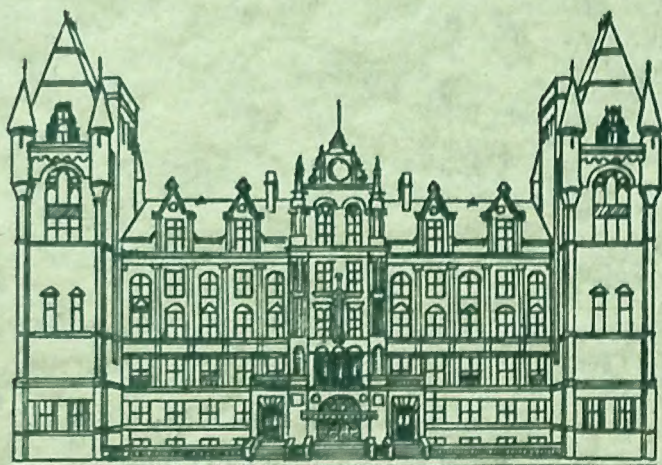


ROYAL COLLEGE OF MUSIC MAGAZINE

EASTER TERM 1970

VOLUME LXVI No. 1



Gillian Ashby

THE R.C.M. MAGAZINE

FOUNDED 1904

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CONTENTS

	<i>Page</i>
The Royal Visit	<i>Bernard Stevens</i> 3
A visit to the Royal College of Music by the Ven. E. F. Carpenter, M.A., Ph.D.	3
RCM Union	<i>Sylvia Latham</i> 4
Editorial	5
New Year Honours, New Professor, Ex Oribus and Letters to the Editor	7
Memorial Service—Harry Stubbs	8
The Charis Fry Hall	<i>Margaret Francke</i> 8
The RCM Collection of Instruments	8
Students' Association Report	9
Sir Hugh Percy Allen	<i>Guy Warrack</i> 10
The Sir Walford Davies Centenary Concert	<i>Herbert Howells</i> 11
The Web	<i>Sylvia Hallett</i> 11
What Future—Performing?	<i>Ann Ramsey</i> 12
The British Intimate Opera Company	<i>Stephen Manton</i> 13
The Trombonist's Lament	<i>Stephen Watkins</i> 15
Obituaries	16-18
RCM and RAM Golfing Society	<i>Ralph Nicholson</i> 19
The Royal Collegian: Home and Abroad	21
Reviews. Music and Books received	22-23
Dates for the Diary. Births, Deaths and New Students Easter Term 1970	24
ARCM Examinations—December 1969	25
Concerts and Opera—Christmas Term, 1969	27 <i>et sequ.</i>

Subscribers to the *Magazine* alone pay 10s. 6d. a year, post free. Single copies 3s. 6d. post free from RCM Union Office, Royal College of Music, Prince Consort Road, London, SW7.

THE
R·C·M MAGAZINE



'The Letter killeth, but the Spirit giveth Life'

A JOURNAL FOR PAST AND PRESENT STUDENTS AND FRIENDS OF THE
ROYAL COLLEGE OF MUSIC, AND OFFICIAL JOURNAL OF THE RCM
UNION

VOLUME LXVI No. 1

1970



Central Press Photos Limited

The Royal Visit

Frontispiece

The Royal Visit

The President of the College, Her Majesty Queen Elizabeth The Queen Mother, made her annual visit to the College on the afternoon of November 26. The College received additional honour and pleasure on this occasion in welcoming also Her Majesty's grand-children, His Royal Highness Prince Edward and Lady Sarah Armstrong-Jones. On her arrival Her Majesty was received in the Inner Hall by The Director and Lady Falkner, members of the Council, Board of Professors and their wives, with whom Her Majesty conversed informally, testifying once again to her real and personal interest in the life of the College. Her Majesty then proceeded to the Parry Theatre where she presented the principal prizes that had been awarded to senior students last term. Then, in company with her grand-children, she witnessed a performance by the Opera School of Gian-Carlo Menotti's 'Amahl and the Night Visitors', produced by Mr Dennis Arundell and conducted by Mr Richard Austin. It would have been difficult to find a more appropriate choice for this occasion. Her Majesty's special love of singing and of opera is well known to the College and, in addition, there was no doubt that Prince Edward and Lady Sarah were captivated both by the story and the performance, memorable for the lively characterization of Amahl by young Nicholas Parkhouse and for the intense and moving portrayal of his mother by Bärbel Edwards.

BERNARD STEVENS

A Visit to the Royal College of Music by the Ven. E. F. Carpenter, M.A., Ph.D., Senior Canon, Westminster Abbey

Monday, January 5, 1970

In opening his address, Canon Carpenter stated that he had been advised by an ex-College friend of his not to mention music at all in his talk. He hadn't in fact intended to do this, but on reflection decided to talk about music from a non-professional intellectual's viewpoint. In giving this type of talk it is essential that the speaker himself is interested in what he is saying; if he is not, he has no chance of interesting his audience. Hence the famous story about the peer who dreamt that he was speaking in the House of Lords and woke to find that in fact he was.

In trying to place the position of music in man's life one can look at the ancient Greek and modern Russian attitudes. Plato's Republic is an investigation of the meaning of Justice, and in an attempt to ascertain it, Plato takes the problem above life-size and tries to idealize the 'just state'. In this investigation there are many references to music. His comments are fairly critical, since he considers that music in certain of the modes induces harmful emotional states. Thus he advocates a strict control by the state over composers, because man's prime end is the attainment of the good, the beautiful and the truth, and anything that stands in his way must be eliminated.

This Platonic attitude is seen played out in Soviet Russia, where certain types of music are condemned as being 'decadent, capitalist art'. A revolutionary Society reacts against the *status quo*, and thus reacts against music that seems to preserve it. It is necessary to have a healthy political situation if the freedom of the artist is to be preserved. The proviso is that the artist must be seen to be truly creative.

The Platonic and Russian attitudes point to an oversimplification in linking cause with effect. Music is too subtle to be subject to straightforward comparisons between type and effect. Wagner-Hitler theories are another manifestation of this attitude.

It is important to realize that music is related to the human experience *in toto* rather than in particular, and it is the establishment of its proper place in that totality that is the task of any sociological philosopher. Music's relation to the ultimate Platonic values divides into the aesthetic and the emotional, and it was in the latter category that his criticisms were made.

The 18th century points to an important truth. A great deal of highly competent music was written, known only to scholars, which charms but fails to move the listener. In many cases the technical competence rivals that of works of genius but a vital element is lacking. This lacking element must be traced back to the composer, out of whose personal life-experience the music must have been born. In music that moves, as in poetry and the other arts, the artist transcends his technique and expresses his 'je ne sais quoi', but this expression is blended into a harmonious, expressive whole. The great artist is the man with an inner vision who suddenly discovers the experience, order and rhythm (the good, the beautiful and the truth) which we other people see as chaos. Plato's image of the prisoners in the cave with their backs to the entrance, seeing only the shadows of those passing the entrance on the back wall of the cave, illustrates the point. The shadows are the real values dimly perceived. One must transcend one's prisoner's (i.e. normal human) condition to see through to the ultimate values of which one normally sees only these shadows.

RCM Union

The death of Phyllis Carey Foster is an inestimable loss to the Union. As Honorary Secretary from 1937-1966 she managed its affairs with quiet efficiency and charm and became known to many generations of members over the years, continuing to serve the Union as Assistant Secretary from 1966 until her death on October 15 last. How fortunate are those of us who have served our apprenticeship in the Union Office under her guidance. All who knew her will find it difficult to accustom themselves to the absence of such a gracious and distinguished personality.

The Annual General Meeting took place on November 19. The Hon. Secretary and Miss Elizabeth Sørensen, Hon. Assistant Secretary, were re-elected. Miss Ursula Gale was elected Hon. Treasurer, and Dr Philip Wilkinson and Mr Peter Element Hon. Auditors. Mrs Cecil James and Mrs Barbara Boissard were elected to the Committee in place of Miss Esther Fisher and Miss Ruth Dyson who had served for six years.

The 'At Home' will be held on June 24. Please make a note of this date. Details will be sent to members in due course.

SYLVIA LATHAM,
Hon. Secretary.

NEW MEMBERS

Thurman, Miss Mary
Brown, Mrs C. R. (Anne Smillie)
King, Mr Richard
*Cock, Miss Joanna
Kennedy, Mr Robert K.
Baird, Mrs G. (Constance Currie)
Waddington, Mrs (Marianne Jory)
Sutton, Miss Sue

*Chilingirian, Mr Levon
*Benson, Mr Clifford
*McVay, Mr Donald
*Clare, Mr Derek
Keys, Professor Ivor
Rose, Dr Bernard
Cox, Mrs C. (Marion Gregg)

*Life member.

Editorial

Whether we like it or not we are, in our daily round of life, hidebound by convention. In many cases we have the freedom to shun the restriction and, if enterprising enough, can seek fresh inspiration. How enlightening it is, for instance, to perceive the work of an opera producer who has the courage to go back to 'square one' and build up characterization and staging anew on a level foundation. But now to the deeper significance of long adopted convention, a significance touching the very heart of existence itself. We are the prisoners of our senses and first impressions can be long lasting ones, both to individuals and mankind as a whole; a fact which Einstein was fully aware of in his epistemological approach to the problems of Nature. For many æons in the dawn of human civilization the world was thought to be flat and we still cling fondly to the idea of an Euclidean rectangular space.

Perhaps one of the most basic conventions we possess today is our system of counting, yet it has taken centuries for man to arrive at uniform agreement as to what base should be used. The ancient Mesopotamians with prodigious effort worked out a method based on fifty-nine separate digital characters—a 'sexagesimal' system—leaving a blank when they reached sixty. The zero character was yet to be invented by the Hindus. In some countries the convenience of using fingers and toes as a crude abacus favoured a base of twenty and we still possess record of this in the French style of counting—*trois-vingt dix* for seventy which also has its English counterpart in 'three-score years and ten'! Then, maybe with the evolution of foot-wear, toes went into a decline and gradually our decimal system to base ten emerged. But how very much more convenient it might have been for musicians if a base to twelve had evolved successfully. Twelve semitones to the octave. Twenty-four hours to the day and the sadly receding twelve pence to the shilling! The sacred *Tempus Perfectum cum Prolatione Perfecta* of Mediaeval music (9/8) was designated by a circle, the most perfect of all geometrical figures, with its 360 degrees of radial measure.

Thus it is only by fortuitous convention that we now enter the 'seventies' and I, for one, will not pay lip service to an already over-played theme. Some ancient tribes used only two digits—the binary system now used in computers—and if this had persisted we would be subject to the usual hullabaloo and crackpottery every other year!

What is far more important is that we should strive for improvement every new year, month, week and even day. An improvement which, whilst having a reverence for the past, seeks to build higher yet with firm foundations beneath. It might be fairly said that the old slogan 'New Year's Resolution' has today become 'New Year's Revolution'. In art revolution is a healthy means of finding novel expression but great care needs to be taken that it is not rebellion for rebellion's sake. We are in danger of sitting on the wrong end of the branch as we 'lop it off'. In the excellent collection of letters and occasional writings on music exchanged and delivered by Ralph Vaughan Williams and Gustav Holst (edited by Ursula Vaughan Williams and Imogen Holst) this dictum emerges clearly. Before we become 'rebels' we must learn to be 'heirs'.

The New Year has certainly made me aware of great progress musically, especially in the role our youth is now playing in the arts. This was expressed clearly in speeches that closed a most invigorating and varied conference of the Incorporated Society of Musicians at the

turn of the year. Lord Redcliffe-Maud, particularly, stressed the responsibility that our schools were now undertaking in producing a musically stimulating environment which in healthy competition should at least balance, if not outweigh, the usual emphasis and devotion to that predominant of national cults—sport. I am at this juncture reminded of the review which once appeared in the New York press. 'Last evening Mr X played Brahms at the Carnegie Hall. Brahms lost'.

Recently we have seen the rapid growth of quite a considerable list of compositions specifically written with the young in mind. Malcolm Williamson's *Lucky Peter's Journey* whilst somewhat enigmatic in story content certainly strives to convey the modern idiom, yet with facile melodic invention. This issue of the *Magazine* will be published as we approach the Vernal Equinox and I shall be reminded of yet another highlight in the New Year—the sound of the National Youth Orchestra, under Pierre Boulez, performing Stravinsky's *Le Sacre du Printemps* in a programme which also included Debussy's *Première Rhapsodie* for Clarinet and Orchestra and *La Mer*. This was indeed a musical 'event of the century' and both orchestra and organizers are to be congratulated on the fulfilment of what must have been a long sought ambition—to play such a formidable masterpiece under such expert and inspired direction. We must sincerely hope that these excellent children will soon again be given such an admirable opportunity. They are certainly worthy of such masterly leadership, it being a great mistake in some senses to treat children as 'children' and then expect them to mature overnight at the age of eighteen. Listening to the performance I was aware of the enthusiasm and imagination with which these youngsters can approach a task really worth doing. All too soon there comes the opening of Pandora's Box and the onset of adult disillusionment, apathy and suspicion.

I cannot close without recalling someone who was and indeed, in the vivid memory she has bequeathed us, still is the absolute antithesis of the qualities I have enumerated latterly above. Phyllis Carey Foster, with whom I have been acquainted for all too short a period since my first days on the *Magazine* committee, was to me the living embodiment of straightforward, objective and cheerful hope. Objective hope in the sense that her open optimism would never be unreasonably founded. These qualities make for great strength in organization, where the ability to see the answer to a problem quickly is essential, unfettered by either illogical doubt or irresponsible enthusiasm. So great was her personality with its sincere, good humoured yet regal charm that I, for one, cannot imagine her gone. In our great loss we must unselfishly smile and wish her 'bon voyage'.

Thus we move forward alone, inspired by her light and hope. We will make mistakes but let us profit by them or at worst forget them. One of the wisest pieces of advice I ever gleaned in my student days at the College was given to me by our opera movement coach, Margaret Rubel, who held that when one made a mistake on stage one should immediately 'let bygones be bygones' and forge ahead with positive resolution.

Now I am shortly off to participate in a season of Grand Opera in Limerick and so I deem it fitting to close thus—

If apostrophes slip please don't hiss
For an Editor's life's not all bliss.
Though proofs be misread,
I'll be 'itting my 'ead
If there are not far more 'its than a miss.

THE EDITOR

NEW YEAR HONOURS

Seymour Egerton, FRCM—Member of the College Council and Executive and Finance Committee. KNIGHTHOOD
Malcolm Arnold. CBE.

NEW PROFESSOR APPOINTED THIS TERM

Dr Ronald Tremain—Theory.

Ex Oribus . . .

Father had been rehearsing Hugo Wolf's *Epiphanias* and five year old Elizabeth had been listening with interest, especially to the lengthy *nachspiel* which she had been told portrayed the three Magi journeying to Bethlehem to present their gifts to the Holy Child. Later on when she was asked what the three gifts were that the Three Kings were bearing, she replied swiftly 'Gold . . .' and then after some deep thought, 'Murphy and Frankenstein.'

During the course of proof reading the Concert Programme section of last Term's issue of the *Magazine*, your Editor was sorely tempted to let one gem of a misprint through. It read . . . Omnes Gentes, Sixteen-part Motet for Voices, Brass, Strings and Organ. G. Gabrieli.

Letters to the Editor

Dear Editor,

I thought your readers would be interested to know about some music and articles I have recently given to the College Library. This music consists of various works by Scandinavian, Baltic and Czech composers of this century—music for violin and for piano, chamber-music, songs, orchestral scores, etc.—which I do not think are procurable in this country, and the articles that were written for various music journals are related to the works concerned. There is a specially large quantity of Danish music.

Thank you so much for giving me some of your space.

Yours sincerely,
GRAHAM CARRITT.

Dear Sir,

I hope you will allow me space for a personal note about the late Arthur Alexander. Perhaps some future editor will be similarly indulgent when you want to pay tribute to an aged colleague—or vice versa!

I first met Arthur in 1935, when he earned my lifelong gratitude by overriding a very senior member of the Panel of Examiners to give me the Open Scholarship. I did not in fact study with him (the choice was made by my former teacher and parents), but since I was appointed to the Staff in 1948 we had lively conversations whenever we met. I gradually became aware as an Internal Examiner that the students who played most musically nearly all came from Arthur—and indeed the list of successes achieved by his pupils read like a roll of drums—and naturally tried to find out how in the world he managed it. I did get a couple of pointers; one was a remark he made more than once (in the dining room, before going up to do more damage, as he put it)—'One's pupils seem to get on. I'm sure it isn't because of what one says—I think it must be something that flows through one.' (I should of course add that he had a fine technical system which he believed in and always gave). The second was a practical display of this. I had to do Beethoven 3 at short notice (as usual in those days), and he kindly offered to play it through with me during an ARCM lunch hour. I was astonished to find that I played it to him quite easily, as though he released my inhibitions just by listening. A rare gift.

One always felt brighter for seeing him. I wish I could remember from what British Opera (Balfe, Benedict?) came the couplet which was one of his favourite quotations—'How brightly gleams the phosphorus On the waters of the Bosphorus!' An unforgettable character, and we shall not find many like him.

Yours, etc.,
ERIC HARRISON.

A Memorial Service to the late Harry Stubbs was held at The Church of the Holy Sepulchre in Holborn, London, on Monday, October 6, 1969 at twelve noon. The Rector, The Reverend Canon Richard Tydeman officiated. The music was sung by the Choir Training Class of the Royal College of Music under its director Richard Latham and the organ was played by Richard Popplewell. The Lesson, taken from the Book of Wisdom, II, verses 1-9 was read by Sir Keith Falkner. A tribute was read by the Rector.

The musical settings for the Service were as follows. Introit: Commit thy way to Jesus—Bach. Psalm 121, the Chant by Herbert Howells. Anthem: Never Weather-Beaten Sail—Thomas Campian. The Hymn 'For all the Saints' by R. Vaughan Williams. The Service closed with 'God be in my head'—Walford Davies and the Fantasia in G for Organ by Bach.

THE CHARIS FRY HALL

The inauguration of the Charis Fry Hall in Queen Alexandra's House on October 14, 1969 was a most enjoyable occasion for the gathering of a number of present-day students living in the House and distinguished guests. We had been kindly invited by the present principal Miss Cooper and the House Council to hear the first recital given in the newly decorated hall by a former resident and old Collegian, the pianist Miss Enloc Wu.

Enloc Wu played with great intensity and feeling in a programme encompassing Bach, Beethoven, Dallapiccola and ending with a most moving performance of two works by Chopin.

Prior to the recital, Prebendary Cleverley Ford, vicar of Holy Trinity, Prince Consort Road, praised the work of Miss Charis Fry, principal of Queen Alexandra's House from 1950-1966 and after whom the hall was named.

Now looking much brighter with pale blue and white the predominant colour scheme and with better lighting, the hall is a fitting memorial to the late Miss Fry who gave so much to the House and the girls under her care.

MARGARET FRANCKE

The RCM Collection of Instruments

It is hoped that the RCM Instrument Museum will be opened in the spring by our Patron, Her Majesty Queen Elizabeth the Queen Mother. The building, and restoration of suitable instruments, have been made possible by the generosity of the Leche Trust, the Pilgrim Trust, the Chase Charity and an anonymous donor, and by gifts to the College Appeal.

Re-exhibiting the Collection has been much delayed by troubles with the show-cases and air-conditioning: we regret that the Collection has had to remain closed for so much longer than was originally planned. Next term the Museum will be open from 10.30 am to 4.30 pm on Mondays and Wednesdays. Facilities will then be available for those wishing to examine or play instruments, or to hold classes in the Museum, by arrangement with the curator, Elizabeth Wells.

MAY BALL 1970

The Students' Association is organizing a May Ball on May 15 in College. This will not be solely for present students. Further particulars may be obtained from the Secretary of the Students' Association — Miss Diana Nicholson.

Report on the Activities of the Students' Association by The President, Students' Association

This term has inevitably been a term of beginnings and experimentation. The normal quota of social events has been held, our major efforts being reserved for the May Ball in the summer. Concert-wise the series of chamber concerts has been quite successful. This is particularly due to the great co-operation and interest shown by professors who performed in two of the three programmes. As with all the functions this term, the great increase in projects has rather left the publicity system in the air, causing some disappointments with the audience response. This increase has now been allowed for by doubling the publicity staff.

The societies have got off to a slow start. We have decided to continue trying to start them in the College for one more term. If all fails, we will change our approach and step up attempts to get closer to the social life of Imperial College. So far this has proved easier said than done; we still do not have official permission to use the swimming pool.

The most important single item on our agenda this term has been the questionnaire. We hope to have a report on it ready by the beginning of next term, outlining the comments of the College and making suggestions. The response to it was fairly typical, there being a 30 per cent return. The great majority of the replies were very intelligent and thoughtful.

Next term will be more settled, now that we have a clearer idea of what is worth starting. There is a new departure in that there will be a student production of an opera written by a student—Timothy Higgs, in the opera theatre. There is also going to be a performance of Porgy and Bess in its concert version. Altogether there are six concerts projected for next term.

The general feeling is that it has been a satisfactory term with successes and disappointments, but definitely a sense of progress in all fields.

JOHN BALME

Sir Hugh Percy Allen

1869-1946

Hugh Percy Allen was born in 1869 two days before Christmas. It was fitting that the Royal College of Music, of which he had been the dynamic Director for 'nineteen years of pretty hard work' (his own phrase), should give a Centenary Concert in his honour and memory. To give it two days before Christmas would have been obviously impracticable, but the problem was solved by giving it in the Christmas Term (December 8, 1969) and introducing a Christmassy note into the programme.

The concert was preceded by speeches by Sir Hugh's daughter, Mrs Barbara Thompson, deputising for her brother Richard who was abroad; by Sir William Harris, who had been accompanist to the London Bach Choir under Allen and Allen's successor both as organist of New College and as conductor of the Oxford Bach Choir. He brought a vivid picture to the minds of those of us who had known and loved H.P.A., especially in his closing words which he affirmed would have been Allen's: 'Harris, you're talking too much: shut up and sit down!' We heard Allen talking there, but we would have strongly disagreed with him.

Sir Thomas Armstrong told how the sun never set upon the empire of the Oxford Bach Choir and lastly Dr Herbert Howells spoke of Allen largely in relation to Sir Hubert Parry before him and the College during and after his own régime.

It was natural that any programme devoted to the memory of Sir Hugh Allen should contain a good proportion of Bach and also some Vaughan Williams, whose music Allen had done so much to promote.

The concert struck the Christmassy note from the start with an excellent performance of the Pastoral Symphony from Bach's *Christmas Oratorio* played by the RCM Chamber Orchestra conducted by Harvey Phillips.

It was an imaginative act of piety to invite the choir from New College, Oxford, to honour their great choirmaster and to further the Christmas spirit of the concert. They sang three Carols by contemporary composers, Malcolm Williamson, Adrian Cruft and Kenneth Leighton. Their authenticity is unquestioned, but can the same be said of the Cantata No. 142 in the Bach Gesellschaft Edition, *Uns ist ein Kind geboren*? Christmassy yes, but Bach? W. G. Whitaker states unequivocally in his Collected Essays that this Cantata is 'certainly not by Bach' but 'possibly by his predecessor Kuhnau'.

The remainder of the concert was devoted to two outstanding performances. The Scherzo from Vaughan Williams's *Sea Symphony* was given a vital and exciting performance by the Choral Class and First Orchestra conducted by John Russell. The forces who took part in it may be gratified to know that at the first performance of the *Sea Symphony* at the Leeds Festival in 1910 'the scherzo, "The Waves", had proved too difficult and had to be omitted'.*

The concert ended with the *Dona Nobis Pacem* from the B minor Mass conducted by Sir Adrian Boult. It was performed as Allen used to do it, in a long continuous *crescendo* and, whether the pundits approved or not, it was undeniably thrilling. Sir Adrian's control over the dynamic gradation was a sheer masterpiece of timing.

Thus ended a memorable memorial to a very great man.

*Cyril Bailey 'Hugh Percy Allen'.

GUY WARRACK

The Sir Walford Davies Centenary Concert

November 21, 1969

It was wholly appropriate that the Walford Davies Centenary Concert took place in the main Concert Hall of the RCM. He knew the room, worked in it in the years of Sir Hubert Parry's and his own ascendancy. It was one of the main centres of his zealous enterprise, and was no less effective—though less publicized—than those other centres: the Temple Church, BBC, Aberystwyth, St George's, Windsor.

The Concert Hall as he knew it in the immediate pre-war years 1910-14 had not acquired its present dignity. But for 3 or 4 hours, every Saturday morning, his choir-training class was dominated by his powerful personality, technique and human brilliance—and by these was made lustrous. For those of us who were student-members of that class it was unforgettable.

It would have been good to see a greater number of present Collegians at the concert. As it is Walford Davies is, to most of the immediate generation, only a name—though, happily, at a high level. We who were his pupils could easily speak of him to our successors telling of the brilliance and élan he brought with him when he came into our midst. But mere talk would do little to restore the spell of the man who was quite eager to call a major triad 'God's chord' in our hearing; or would, in a hundred ways, challenge our youthful cynicism by uninhibited flights of fancy. And as willingly, in later years, he extended the challenge and flights of imagination to millions of radio listeners.

But his less challenging nature clearly revealed itself in the centenary concert so devotedly organized by Mr Richard Latham, under whose direction the Choir Training Class sang with great skill.

Clearly—and in defiance of Sir Walford's seeming complexity—the settings of English lyrical poems, traditional stories of the Birth, brief medieval Latin texts and more extended verses from the Bible—proved him a richly-gifted miniaturist. Not even the highly organized Anthem (for soloists and double choir) 'God created man for incorruption'—the last work in the choral recital—could displace the miniaturist.

It was a gentle concert. Admittedly it could not reveal more than one aspect of the composer. Nor did it seek to do so, with only limited resources. But it was extraordinarily refreshing coming to us, as it did, against a background of modern complexities and conundrums. There were no penalties for the listener; no problems.

HERBERT HOWELLS

The Web

The spider spins
and silence falls like thunder through the earth.
And the spider spins
while dewdrops melt around her
into glowing globes of light.
And still the spider spins
her web of love
spreading through the universe.
We fall prey within her mesh
and are drawn towards each other
along the fragile threads of time.

SYLVIA HALLETT,
Junior Department.

What Future—Performing?

During the past fifty years the vast expansion in musical resources has well matched that of the sciences, leaving the composer with the somewhat doubtful advantage of unprecedented freedom of choice in both style and content. His stylistic dilemma is indeed a great one. Not only is there the absence of any universally accepted language, the whole concept of the nature and function of music is in dispute. The change in material is fast outpacing changes in form and indeed changes of public taste, and the work of the *avant garde* has produced extremes of formal solutions—total serialization on the one hand and, on the other, leaving structure or even material to chance. In other words the entire range of conscious organization is represented, from obsessive unity or development from a single idea to the arranging of sounds in time as objects in space, with no meaningful relationship between them.

Performers may well ask what implications the situation holds for them. Many have succeeded in retaining a false sense of security because it is still possible to have a successful career without playing a note of music written after 1920. Until this century, performers spent the greater part of their training in interpreting the music of their contemporaries.

It would be foolish to suggest that the blame for the present composer/performer relationship lies on any particular side. There are many causes. Many composers are reaching beyond the limits set out by the present notational systems, and often this necessitates by-passing the performer and the limitations of his instrument. Others have shown a genuine desire to involve the performer more in the choice of performance details—often providing little more than a rough design for a set of actions.

However the performer understandably feels insulted when he is confronted with some arbitrary visual stimulus for improvisation or is asked to slam piano lids or scratch strings. Yet it is crucial for reconciliation to take place if the performer is to retain his position. The stable relationship between performer, composer and audience is slowly changing to a more flexible situation where the very act of execution is in question.

The performer cannot survive without the composer, and it is essential that any modification in present training takes place, not as a reluctant concession to those 'composers'—but to the performer's advantage. Now at last there is a possibility for singers and players to have the opportunity to be involved in the choice of structure, material and performance details; in short to create rather than merely to interpret.

Clearly more interaction between composers and performers is desirable during the period of training. University music faculties are rapidly expanding their facilities for the study of contemporary music yet, because of smaller numbers and an academic bias, their approach is of necessity still rather one-sided.

Young performers will only have themselves to blame if future generations of composers do not exploit their full potential.

ANN RAMSEY

Miss Ramsey is a present student at the College on a short course.

The British Intimate Opera Company

by

STEPHEN MANTON

Artistic Director

'We've been together now for forty years, and it don't seem a day too much'. So runs the old cockney song, and I don't suppose that on a wet Saturday night in 1930, Frederick Woodhouse, the founder, and his co-partners, Mabel (later Margaret) Ritchie, and Geoffrey Dunn, ever thought that in April, 1970, the small Company they formed under the title of 'Intimate Opera' would be celebrating 40 years of non-stop performances in remote places in Great Britain and Ireland, and lesser remote towns and cities in many parts of the world.

It all started in a small hall over a Co-operative shop in Tooting, an audience of a few score expectant but dubious, a trio of singers and an accompanist at an instrument that was neither 'piano' nor 'forte'! This fairly describes the conditions under which Intimate Opera began its career. Only an irresponsible optimist could have foreseen survival, let alone success, for such an unlikely venture. The original artists claimed no conspicuous gifts, had neither high ambitions nor personal ends to serve, nor a bank balance to spend. It was reward enough and fun enough that they were doing something unique, finding delight in the then virtually unknown smaller works of Mozart, Arne and Dibdin, and enjoying the enjoyment that they were giving.

Naturally the London Colleges played an important part in providing the Company with artists of real talent and enthusiasm, and none more so than the Royal College of Music, where the following artists, who have worked with the Company, received their training:

Keturah Sorrell	Eric Shilling
Jean Carrol	Joseph Horowitz
Patricia Hughes	Margaret Veal
Ann Dowdall	Duncan Robertson
Phyllis Norbrook	Courtney Kenny
Leyland White	Elizabeth Boyd
Gordon Clinton	Donald Francke

On the musical side, Antony Hopkins was Musical Director and Joseph Horowitz was Assistant Musical Director for many years, both of whom are or have been on the staff of the Royal College. The Chairman of the Company is Guy Warrack, also a Member of the RCM.

What is Intimate Opera?

It is not, as many people imagine, a concert given by artists in evening dress, nor does it consist of 'potted' versions of well-known operas. Above all, it is not, as one dear lady imagined, a performance of the 'intimate' scenes from Grand Opera. What is it then? It is a full evening's stage entertainment in colourful costumes, with a minimum of scenery and properties, consisting of complete operas. This particular form of dramatic presentation has much to commend it. There is in it all the finesse and clarity of chamber music performance: the colourful attraction of miniature music drama: indeed, all the ingredients for a sensitive and scholarly entertainment which is as attractive to the musical learned as it is to the 'ordinary' music lover. To those who think always



Martin Taylor

SUSANNA'S SECRET *Wolf-Ferrari*

Donald Francke Count Gil, *Stephen Manton* Sante, *Patricia Blans* Susanna,

of opera in terms of Covent Garden, these exquisite little works, perfectly presented and sparkling like diamonds, come as a delightful surprise; to those who never think of opera at all, they come as a revelation.

This was an attempt to produce something different. There was no striving to reproduce conventional opera in 'potted' versions or on a small scale. Here was a form of entertainment bearing the same relation to Grand Opera as the String Quartet bears to the Symphony Orchestra, and demanding the same refinement of technique, the same tireless rehearsal and the same careful presentation as the classics of Chamber Music.

From these modest beginnings Intimate Opera has grown into a unique and world-wide entertainment whose popularity grows year by year. 'Unique' is the operative word, for this is the only company specializing in opera for three voices.

In 1937 the Company was engaged for a tour in Spain, and entertained the Music Clubs in leading cities with conspicuous success. Following close upon this they were invited to the United States of America for the first time, and played at the Little Theatre on Broadway.

The outbreak of war brought many artistic enterprises to an abrupt end, but Intimate Opera, with its small personnel and modest requirements, was able to keep its place,

Throughout the war the services of Intimate Opera were used for performances in war workers' hostels—for Army educational purposes and for entertaining units of the Allied Armies. Its repertory was recorded

and broadcast to the United States and South America as an example of the standard of British musical activities.

The Company has gone from strength to strength, and has now given over four thousand performances, playing at most of the major Music Festivals in Great Britain. Four highly successful tours of the United States of America and Canada have taken place since the war, and a return visit to Spain enabled the Company to play to capacity houses in theatres in Barcelona, Madrid, Zarragosa and Bilbao. Performances have also been given in the West Indies and Bermuda, as well as Mexico.

Intimate Opera can be produced almost anywhere, sometimes under seemingly impossible conditions, and the Company is equally at home in the tiniest village hall or in a sumptuous West End theatre.

All the artists in the Company are well-known to the general public by broadcasts, television appearances and gramophone recordings.

This, then, is the story of Intimate Opera, which tries to combine economy of resource and technique with all the elements of good theatre. It appeals to high-brow and low-brow alike. It seeks to entertain, and is not afraid to spice its music with humour. It is a story of persistent effort towards artistic achievements being rewarded by popular success; an outcome not looked for, but none the less welcome.

The Trombonist's Lament

I must confess the reason why I chose the bass trombone:
I'd heard it was a peaceful desk to sit behind alone;
A crotchet here, a minim there, with the occasional 'gliss',
And, in between, oblivion; Ah, what artistic bliss.

At first it was enjoyable; a lord - a king - was I,
Just sitting back at ease, relaxed, while strings went whizzing by.
But gradually it dawned on me, it had become a bore:
Conductors hate their down-beats to be answered with a snore.

'Right gentlemen, we'll go from N'; the strings begin to flash,
Five hundred bars are due to pass before you hear the brass.
. . . Four ninety-eight, four ninety-nine, just one more bar to go;
And then a 'Cellist plays an idiotic 'Domino'.

I beg you, I implore you, don't play 'Sheep may safely graze'.
The last time we performed it, my poor mind was in a daze:
'Cross five-bar staves I counted every woolly little sheep,
Till, come the national anthem, I was flat out, fast asleep.

And now they say they're going to pay *pro rata* by the note:
How can I make my fortune; even food seems most remote.
But don't despair, I have a way to stop me growing thin:
I'll rise at six to-morrow and I'll learn the violin.

STEPHEN WATKINS
Junior Department.

Obituaries



Norman Button

PHYLLIS CAREY FOSTER, FRGM

June 3 1888 October 15 1969

By the death of Miss Carey Foster the Royal College of Music Union has lost a faithful friend and a tireless worker. As Hon. Secretary for many years, she became identified with the Union; indeed, she seemed to know something about almost every member, and many she knew intimately. Her quiet efficiency in running Union affairs was the result of a long experience, and at Union meetings her sound advice was received with respect, because she was able to speak with authority. Moreover she possessed the admirable gift of inspiring friends and colleagues to assist with Union affairs.

I shall always retain a vivid and cherished memory of the gracious, calm dignity of her behaviour, and the sweetness of her disposition. We mourn her passing, for she was a lovable, sympathetic soul.

ERNEST BULLOCK

There are some very rare people who, along with their natural gifts and experience, remain fundamentally the same throughout their lives. Phyllis Carey Foster was one of these.

Beginning in 1911, our long and intimate friendship took shape in a small social community, taking it for granted that everything was to be shared—holidays, games, music . . . Phyllis could, and did, enjoy simple pleasures.

I believe she was in truth a perfectly simple person.

Though she must have known how highly valued she was wherever she went, she was never 'grand' or 'lofty'.

When the war came to an end in 1918 the unspeakable relief beguiled us. We thought we only had to pick up the threads. For Phyllis the threads wove themselves into a complicated and sometimes tragic fabric of experiences. These enriched her life but she did not allow them to preoccupy her. It is the busy people who have always plenty of time.

On succeeding Marion Scott as Honorary Secretary of the RCM Union in 1937 she worked steadfastly with an unforeseen power of organization with the generous and continuing help of Dorothy Mortimer Harris and, later, Sylvia Latham. The gift for administration, though essential and often undervalued, is shown at its true worth when qualities such as these are brought to it.

In her attitude of unselfseeking Phyllis reflected those calmer years before our present-day whirling pursuit of non-essentials. If we could only recreate this spirit now!

Trying to handle words is very baffling to me, especially now in my old age. I am therefore all the more thankful for the privilege and the opportunity of making this attempt.

PHIBBE WALTERS

Phyllis Carey Foster and I were contemporaries at College but as students our paths did not cross. I first remember her when she was chosen to represent the Sun in a mime-play 'The Fairy Cap' by Geoffrey Toye, her beautiful golden hair making her an obvious choice for this role. After leaving College she studied for some time in Paris and went on to a professional career as a singer. We eventually met when she was appointed Honorary Secretary of the Union on Marion Scott's retirement to become Editor of the *Magazine*. We worked together in perfect harmony for the next twenty-five years as Secretary and Assistant Secretary until my retirement to live in Dorset. We saw many happenings together including the birth of the Students' Association in 1947 during the directorship of Sir George Dyson. The Union Office was kept open during the war years, Phyllis travelling to London from Guildford at least once a week. Under her organization the Union 'At Homes' were continued annually during the war except for the summer of the flying bomb attack.

Phyllis was a most capable woman and a tireless worker. Before starting to work for the Union she had been Honorary Secretary of the Parry Room. Apart from her work for College she was an active member of the Women's Institute and a driver for the Hospital Car Service. She had also given much of her time to the task of raising funds for Guildford Cathedral and the founding of the Yvonne Arnaud Theatre. She will be greatly missed by her many friends.

DOROTHY MORTIMER HARRIS

HILARY MACKLIN, O.B.E., Hon.R.C.M.

1902-1969

Hilary Macklin was a natural musician. His early training as a cathedral chorister under Henry Ley at Christ Church, Oxford and later as a choral scholar at St John's College, Cambridge under Rootham gave him a foundation of secure musicianship which would have served him well had he decided to make music his profession. But music was not his only interest. At Cambridge he read classics and rowed in his college first VIII. After taking an honours degree in classics in 1924 he decided on a business career and joined the P. and O. group of shipping companies, in whose service he spent the next ten years in India. Here in his spare time he continued to sing and to row and began his experience of musical administration by accepting the appointment of Representative of the Associated Board of the Royal Schools of Music. In 1934 he left the P. and O. group and returned to London as Secretary of the Board, which he served with distinction until his retirement in 1963. In the second World War he was given leave of absence to work in the Ministry of War Transport, to which he gave equally distinguished service as Private Secretary to the Minister.

Macklin did not limit his service to music to his duties as Secretary of the Board; he was always generous in giving help to the many societies and organizations which asked for it. His interest in rowing never flagged - there were times when he even went regularly to Cambridge to coach one of his college's crews. He was for many years a member of the Madrigal Society, and in 1953 he sang in the Coronation Choir. After his retirement he became Secretary of the Cambridge Preservation Society and was also Musical Adviser to the Calouste Gulbenkian Foundation. Hilary Macklin had wisdom and judgment in high degree, and he was a superb administrator. But that is not the whole story, nor is it the explanation of the influence which he exerted. This came from his rare quality as a man. He was gentle and modest, of transparent integrity, with unusual gifts of sympathy and understanding and wonderful sweetness of character. It is for these personal qualities that his friends will especially remember him with great affection.

WILLIAM MCKIE

EVERAL de JERSEY

Everal de Jersey will be remembered with affectionate gratitude by all who were privileged to know her playing of the different types of British folk tunes and the melodies of Playford. Coming to College in 1917, she stayed for about twenty years, first as a student and then as accompanist to the ballet.

A great admirer of the 'moderns' of that time, she was especially attracted, as a solo pianist, by the works of Medtner but when, by lucky chance, she was asked to play folk tunes with Cecil Sharp in Hyde Park during the Peace Celebrations of 1919, the English Folk Dance Society were quick to perceive her qualities. Thenceforward she became increasingly devoted to the service of the tunes she loved.

A unique and very attractive personality, she possessed a prodigious musical memory and hands that could span a twelfth. Her vigorous style and wonderful gift for 'personal improvisation', as Vaughan Williams described them, were a source of endless joy and admiration to musicians and dancers alike, including even a celebrated critic of the *Times*.

She died in August 1969 leaving only a few records and settings of tunes as a reminder of many hours of happiness.

JOY SMITH

RCM and RAM Golfing Society

During 1969 this new Society came into being through an inaugural series of golf matches which have proved most successful, not only from a sporting point of view but more especially as extremely enjoyable social occasions. These meetings - there have been four of them so far - have added one more to the many links (to use an appropriate word) which already exist between the College and Academy.

On all four occasions the golf has been keen (though the ultimate result has not really been of *paramount* importance), the weather fine, with an abundance of sunshine, and the venues and temperature, covering the period April 30 to December 18, varied in the extreme. Some might even say that the golf has varied from the sublime to the ridiculous. But perhaps there is a touch too much modesty in this assessment, though rarely have we approached Ryder Cup standard! The College is lucky, however, when we can - engagements permitting - call on a 'plus one' golfer like Tom Allen to represent us. There have already been some excellent matches, many of them being decided on the 18th green - with many more 'if only's' undergoing searching post mortems at the 19th!

The series began auspiciously on April 30 last at the fine RAC course at Woodcote Park, just below Epsom Downs, on a pleasant spring morning, with the Directors and their consorts lining up before the imposing clubhouse before battle was joined. It was well before 10 a.m. when Sir Keith teed up against Mrs Anthony Lewis at the start of the singles.

There were one or two close matches and it was noticeable that the violas were well represented on this occasion, Messrs Fred Riddle, Gwynne Edwards and L. S. Southworth (known in the Profession as 'Flat Iron') being much in evidence, while singers were equally prominent for, besides the Director, we had Frederick Sharp and Andrew Downie on our side. A camera has recorded Andrew's splendid swing but unfortunately *not* where the ball finally rested! I was able to renew a long-standing association of Boyd Neel and RAF days with David Martin which did not prevent him from beating me fairly convincingly in the singles. Without the three woodwind stalwarts, Bernard Walton, Sidney Fell and Joe Castildini, who all had good wins, the College would not have finished only one down in the morning's singles.

Lunch was a magnificently elaborate affair which, including the 'preliminaries', occupied a good two hours, but luckily the days were long! It was soon evident that much store would be placed on the social side of these events. This being our first (ever?) encounter between our two establishments, honour was duly satisfied by an end result, after the afternoon's foursomes, of 7 points to each side.

The second match took place, in glorious weather, on July 18 but the present writer, through medical and musical reasons, was unable to play on this occasion. Perhaps significantly, the RCM had a good win this time by the margin of 7½ to 4½, the venue being Moor Park.

The third meeting was quite a 'gala' occasion, thanks to the splendid arrangements made for us by Lt. Col. Sir Vivian Dunn, which involved a night away, on the Kent coast, and for some players, two nights.

The bachelors and 'grass widowers' were accommodated in considerable comfort in the Officers' Mess at the Royal Marines Depot at Walmer, while the married couples stayed in a nearby hotel. The meeting began with a cocktail party on the evening of October 12 in the Mess, followed by the most sumptuous buffet supper. After which we all retired to the TV room to watch the rather poignant 'Omnibus' film on Sir Malcolm.

The 'object of the operation'—i.e. golf—began (on paper) at the uncivilised hour of 9 am next morning, when we all gathered at the Royal Cinque Ports Club at Deal—renamed by one wag as the Royal Sink Putts. We should not like to blame our defeat on this occasion—by 2 matches—to the presence of so many married couples on the RAM side, not all of whom played but lent moral support. But just a friendly reference might be made to the fact that this strong family representation included Mr and Mrs Anthony Lewis, Mr and Mrs Noel Cox, the David Martins, and Janet Craxton and her husband Alan Richardson.

The day was ideal for golf—no wind (so no excuse for slicing into the sea), early mist and finally a glorious afternoon. With singles in the morning and foursomes after lunch on a course as dry and true as in mid-summer, it was not surprising that this was a day to remember with much pleasure. It had its lighter moments, as when my partner, Redvers Llewellyn and I, at one hole, took alternate shots in one bunker until it seemed we would remain permanently in the root position!

The 1969 series ended only one week before Christmas at Sandy Lodge. Those who had found Epsom so conveniently near now had a journey of some 30 miles while for others, this was on their doorstep. After the fog and drizzle of the previous day, it was almost unbelievable that we should have a cloudless sky with the ground bone-hard and frost all day. Hardly ideal conditions for good golf, with no trolleys allowed and only very makeshift greens in operation, where putting was a matter of pitch and toss-up. However, much-needed exercise in the crisp morning air must have done us all good. The RCM did win the singles by 5 matches to 2, no doubt helped at times by some fortuitous circuits of the ball near the holes. But being nearly the shortest day, the afternoon foursomes were on a 'friendly' basis, and it was not very long before the rapidly setting sun and dropping mercury turned everyone's footsteps and thoughts towards hot tea and teacakes in the warmth of the clubhouse.

* * * *

This new Society—as yet no one has designed us a suitable tie*—is obviously a 'good thing' from the sporting angle, but I find that some of our opposite numbers at the RAM have for years only been names or just familiar faces. Now that we have had these golfing encounters, there have been the less usual opportunities and time to get to know our counterparts, and what pleasanter way of doing this than on the healthy slopes of a golf course rather than in a stuffy concert hall?

For the record, of the 4 encounters so far, the College have won 2, the Academy one, and one match was halved. The next meeting is being planned for April 5-7 at the Royal West Norfolk Club, at Brancaster, King's Lynn.

RALPH NICHOLSON

*I suggest a green tie with an elongated staccato semi-quaver embroidered on it to represent 'iron' and ball! EDITOR.

The Royal Collegian: Home and Abroad

CHRISTMAS AT HARRODS 1969

The Festival that purports to celebrate the Nativity of Our Lord is a curious one indeed in that, like Spring east or west of the Rocky Mountains, it reaches its culmination at differing times: commercially around about the end of November and spiritually at midnight on Christmas Eve. This year Harrods Store sought to draw the two streams together in an admirable way by flavouring their festivity with Christmas music presented by seven 'Wandering Minstrels'—four singers and three musicians' [sic] from the Royal College of Music. In keeping with the Toy Fair motif of Lewis Carroll's 'Alice in Wonderland' this year, Celia Jeffreys, Patricia Parker, Pauline Drain, Barbara Cooke, Blanca Bartosova, Michael Bauer and Robert Bishop sported themselves as the luckless playing-card gardeners. 'One often wonders what befell these fellows on Alice's awakening!' Trooping from department to department six times a day they performed their carols and madrigals to a distinctly non-captive audience. To misquote the third verse of a well known macaronic carol, 'Harrods then with cheer was filled;' and indeed it will have been a welcome sound of real Christmas spirit, especially on the second floor where the exciting cacophony of piano demonstration and yelps from the Pet Shop usually intermingle with the opulent bass boom of some magnificent new radiogram.

The high point of the visit was when Miss Tokyo Stores, a lovely Madame Butterfly who spoke no word of English, was genuinely moved to tears by this unusual musical experience. In between sorties the Minstrels were given wonderful hospitality by the store. Sincere thanks must be offered both to Harrods and Miss Viola Tucker of the Royal College for having initiated such an excellent venture, thus helping to recall the real Spirit of Christmas.

RICHARD RODERICK-JONES, studying composition with Anthony Milner and in his fourth year, has been commissioned by the Welsh Arts Council to write a *Terzetto* for clarinet, viola and piano. It will be broadcast in April and have its first public performance in Newport on July 2. Recently his *Ballade* for orchestra was broadcast by the BBC Welsh Orchestra, conducted by Rae Jenkins, and Harlech TV commissioned incidental film music in 1969.

ANTHONY MILNER *Roman Spring*, for soprano and tenor soli, choir and chamber orchestra was commissioned by the Redcliffe concerts for first performance in the Queen Elizabeth Hall on October 13, 1969. It was performed by the BBC Chorus and London Mozart Players conducted by Peter Gellhorn, with Audrey Attwood (soprano) and Philip Langridge (tenor). The performance was broadcast by the Third Programme of the BBC. It will be performed again during the Camden Festival this year on May 28 and again at the Promenade Concert on August 17.

MARY POND is studying piano under Hans Leygraf at the Staatliche Hochschule für Musik und Theater, Hanover, on a scholarship given by the Deutscher Akademischer Austauschdienst. We apologize for the error of fact published in last Term's issue when giving news of Miss Pond.

JASPER ROOPER. The first performance of his Cantata *Bird Song and Lovers* was given by the Wyoming University Choir and Orchestra on January 11, 1970. This is a commissioned work. The choir are also performing it on tour in the U.S.A. this term and on their European tour next summer.

JOHN WEEKS—*Variations and Passacaglia* which gained second prize in a Dutch International Competition at Zwolle in 1964, was included in a recital given in the Royal Festival Hall on January 18 this year. This was a first London performance although the piece had already been played in the provinces, including two performances by Christopher Dearnley.

DOUGLAS YOUNG, studying composition with Anthony Milner, has been commissioned by the Wandsworth Boys' School Choir to write a choral work—*Of Birds and Beasts*. This will be performed in the Royal Festival Hall on March 20 by the school choir together with the Polyphonia Orchestra, conducted by Bryan Fairfax.

REVIEWS

Frank Howes *Oxford Concerts: A Jubilee Record* Basil Blackwell, Oxford, 1969. 72 pp., 8 plates. 15s.

Concerts in Oxford range from the most sublime to the most ridiculous. The greatest artists in the world perform there, yet in the same halls under-rehearsed students are content to play and sing in a manner which shows little responsibility towards the music, or towards the feelings of the audience. Between these extremes come the better student performances (and there are many of them), concerts by dons, the numerous activities of the town musicians, and concerts by imported professional orchestras, opera companies, chamber ensembles and soloists. There are also occasional concerts of considerable historic interest, such as that held on March 10, 1964 in the Tapestry Gallery of the Ashmolean Museum. The instruments of the Hill Collection were removed from their cases and (with Alan Loveday as soloist) played under the direction of Professor David Boyden, who was then in Oxford working on his books *The Hill Collection* and *The History of Violin Playing*. (The present writer had the good fortune to be among the performers.)

Mr Howes does not set out to describe all these categories. The point of his book is to commemorate the first 50 years of the Oxford Subscription Concerts, founded under the chairmanship of Sir Hugh Allen on January 11, 1920. The first chapter points to concert societies in Oxford during the last two centuries, before describing the history and organization of the Subscription Concerts, with reference to many of the leading personalities involved. Then follows an account of the programmes and the artists who took part in them, and particular attention is given to modern Oxford composers. Oxford has had a large share of the world's 'characters,' and some of the musical ones are remembered here, chiefly Sir Hugh Allen, whose memory is enriched by several choice anecdotes. The account of the appearance and solution of financial problems should be of particular interest to all who organize similar societies, whether or not they decide to follow the advice of the 1921 committee and 'reduce the two-guinea ticket to two pounds as this would involve a loss of only 3d. to the Concerts and 1s. 9d. to the Government.'

One of the points which emerges most clearly is the need for a new concert hall. The college chapels and dining halls are beautiful, but they are not sufficient to cope with large orchestras and choral societies, and the large audiences involved. Neither the Sheldonian nor the Town Hall are entirely suitable, and although the original meeting of 1920 stressed the need for a new hall, it has never materialized. Apparently the planning authorities regard such a place as a 'traffic generator'!

The eight photographic plates show pictures of Oxford musicians past and present, many of them also having strong connections with the RCM.

Mr Howes has shown us a unique corner of musical history, which by its experience can enrich music everywhere. Let us hope that his book will be instrumental in bringing forth the concert hall that was called for 50 years ago.

MARY REMNANT

John Warrack *Tchaikowsky Symphonies and Concertos* BBC Music Guides 6s.

'Tchaikowsky is primarily a writer of light music and his tragedy is melodrama.' This saying of Tovey is probably true but it is countered by Sir Donald's analysis of the Pathetic Symphony where he speaks of the 'solution of problems that have proved most baffling to symphonic writers since Beethoven.' 'The whole work' he says 'carries conviction without the slightest sense of effort.' Effort is something almost foreign to Tchaikowsky's work - power and climatic build up certainly but sense of strain - never. Perhaps the fact that the composer worked in long complete melodic lines rather than using motifs to generate motion was an essential feature in the difference between say Beethoven 6th and Tchaikowsky 6th. In any case John Warrack gives plenty of food for thought in his concentrated study of the symphonies and concertos. After all, this includes the well known 4th, 5th and 6th symphonies, the ever famous B flat concerto for piano and the D minor Violin Concerto which are well known even to the fledgling music lover. This makes it all the more welcome to find a generous proportion allowed to discuss the less known 1st, 2nd and 3rd symphonies and the remaining concerto and near-concerto small works.

The symphonic 'programme' works are excluded but for the most oblique of references, one of which is Tanev's objection to the 4th symphony in which he says that it 'gives the effect of a symphonic poem to which the composer has clapped on three more movements.'

The composer is as alive as his compositions, largely thanks to quotations from his correspondence with Mme Nadezhda von Meck who supported him with encouragement and money without their ever meeting each other.

While there is plenty of interest for the student there is also much for the non-professional especially if he can read a score and borrow records.

CORNELIUS FISHER

Frank Dawes Debussy Piano Music BBC Music Guides. 6s.

It must have been difficult at the turn of the century for the young composer to envisage fresh views as subjects for works of art but the visual in fact was where the new inspiration lay. The poets and painters, *symboliste* and *impressioniste* were Debussy's friends. He moved among their world. The pre-Raphaelites were models for his 'Blessed Damozel' which poem of Dante Gabriel Rossetti became Debussy's *La Damoiselle Elue*. Whistler's picture of Battersea Bridge became the suggestion for the Frenchman's Nocturnes every bit as much as Monet and the rest. It is by a special magic of inspiration that Debussy was able to suggest painting in his piano writing. For example in *Brouillades* the pedal is used unchanging over a simple pair of adjacent triads and five-note arpeggio figures on black notes to create an almost visible something, looking up out of the mist. Frank Dawes describes this very prelude asking 'Who but Debussy could so depict fog in music?' The book sets out to cover the whole of the piano writing and succeeds to a remarkable extent even including the early works such as the charming but rarely played *Nocturne*. Mr Dawes refers to the mischievous quoting of *Tristan* in the trio of the *Gollivog's Cakewalk* with its direction '*avec une grande émotion*' alternating with snivelling *acciaccatura* sobs. He also mentions the four or five notes of *La Marseillaise* at the end of the last prelude '*Fireworks*' and again the subtle two note suggestion of Weber's *Oberon* at the end *Les fees sont d'equives danseuses* but he may have overlooked the end of *Feuilles mortes* which closes with four notes from Chopin's funeral march. The comment in these studies is always relevant and illuminating. The biographical detail is limited but there is interesting reference to Mme von Meck, Tchaikowsky's benefactress who sent one of Debussy's early works to Tchaikowsky for his perusal. Tchaikowsky gave it a helpful look-over. This Russian connection might account for Debussy's touches of Russian idiom in works like his *Ballade*.

CORNELIUS FISHER

BOOKS AND MUSIC RECEIVED

A Book of Songs <i>in two sets</i>	Delius, <i>Words edited by</i> <i>Peter Pears</i> <i>O.U.P.</i>	18s.
Trio-Sonata in G minor for two flutes and continuo	G. F. Handel <i>edited by</i> <i>John A. Parkinson</i> <i>O.U.P.</i>	12s.
Sonata No. 5 for Piano	Alun Hoddinott <i>O.U.P.</i>	18s.
Divertimenti for eight instruments	Alun Hoddinott <i>O.U.P.</i>	16s.
Folk Music of Britain	Frank Howes <i>Methuen</i>	70s.
Quintet for piano and strings	Alan Rawsthorne <i>O.U.P.</i>	30s.
Music, Men and Manners in France and Italy, 1770	Charles Burney <i>edited by</i> <i>H. Edmund Poole</i> <i>Folio Society</i>	35s.
Transposition for Music Students	Reginald Hunt <i>O.U.P.</i>	16s.

Dates for the Diary—Summer Term 1970

Wednesday, April 29	Exchange Concert by students of the Muzieklyceum, Amsterdam.
Monday, May 4	Lecture by Peter Fricker.
Friday, May 15	May Ball (organized by Students' Association).
Monday, June 8	Lecture by Raphael Puyana 'Touch and Sound' (postponed from this term).
Wednesday, June 24	RCM Union 'At Home'.
Saturday, July 4	Concert by the First Orchestra in St Paul's Cathedral for the City of London Festival.

BIRTHS

- Byrt:** to David* and Janet* (Edmunds) on January 26, 1970, a daughter, Elizabeth Jane.
Danby: to Nicholas* and Margaret (Caton) on January 13, 1970, a daughter, Alexandra Mary.
Darlow: to Denys and Eileen (Millard) on July 31, 1969, a son, Benjamin.
Garcia: to José Luis* and Joanna* (Milholland) on December 3, 1969, a daughter, Katherine Pilar.
Kennedy: to Mr* and Mrs Robert K. Kennedy on December 3, 1969, a daughter, Heather Louise.
Locke: to Graham and Ann* (Wigglesworth) on November 4, 1969, a son, Ian Justin.
Phillips: to Harvey* and Linda* (Milholland) on December 5, 1969, a daughter, Holly Jacqueline.
Sawyer: to Brian* and Marion* (Salt) on January 4, 1970, a daughter, Elizabeth Emma.
Slater: to Christopher* and Patricia (Clark) on April 1, 1969, a son, Mark Andrew.

*Royal Collegian.

DEATHS

- Buesst:** Aylmer, January 25, 1970.
Byron: Nora, October 20, 1969.
Carey Foster: Phyllis Marion, October 15, 1969.
Chapman: Winifred Maud, October 30, 1969.
Darnell: Amy Beatrix, January 17, 1970. (Lady Superintendent RCM 1919-1939)*.
Drake: Margaret Mary, October 11, 1969.
Gowling: Donald (Director-General of the Musicians' Benevolent Fund), December 16, 1969.
Greenhouse Allt: Dr Wilfrid (Chairman of the Musicians' Benevolent Fund), December 21, 1969.
Hopkins: The Rev E. Charles, November 29, 1968.
Macklin: Laurence Hilary (for many years Secretary of the Associated Board of the Royal Schools of Music), November 18, 1969.

*An appreciation will appear in the next issue of the Magazine.

NEW STUDENTS, EASTER TERM 1970

Akinyele, Akinola, Nigeria
 Dixey, Amelia, Northolt
 Ikin, Rosemary, Matlock
 Kazimierzczak, Bogdan, Australia

Meyer, George, South Africa
 Nicholson, Tessa, Birmingham
 Wu, Melody, Hong Kong

ARCM EXAMINATIONS - DECEMBER 1969

The following are the names of the successful candidates:

SECTION I. PIANOFORTE *Performing*

Cap, Jan	London
*Carew, Derek	London
Frenklova, Jana	London
Hooker, Ian Anthony	London
Renilson, Kathleen Cowan	Forfar, Angus

SECTION II. PIANOFORTE (*Teaching*)

Allis, Doreen	Manchester
Bartlett, Michèle	Southall, Middlesex
Bridle, Kathryn Mary	Yeovil
Burgess, Jennifer Ann	Yeovil
Chan, Irene, Yue Chi	Hong Kong
*Dean, Brian Lawrence	Rochester
King, John Michael	London
Lapham, Katherine Dorothy Patricia	Tunbridge Wells
Mar, Barbara	Hong Kong
Mitchell, Patricia M. W.	Dunfermline, Fife.
Neal, Colin Leslie	Stoke-on-Trent
*Starkey, Shelagh Margaret	Croydon
Stonehill, Lesley Janice	Richmond, Surrey
Tarling, Elizabeth Helen Margaret	London
Wilcox, Margaret Louise	Heswall, Wirral, Cheshire.

SECTION IV. ORGAN *Performing*

Bruce, Marjorie Thelma	Bielside, Aberdeenshire
*Crabbe, Ian Gordon	Swindon, Wilts.
Deasey, Michael Keith	Carlingford, N.S.W., Australia
Egner, Donald Frederick	London
Graham, Ian Frederick	Reading
Harper, Gordon	Widnes
*Lea-Cox, Peter	Poole, Dorset.
*Ledger, Malcolm Derek	Bury St. Edmunds
*Ling, Richard George	Stowmarket, Suffolk
Newton, Michael	Solihull, Warwickshire

SECTION V. ORGAN (*Teaching*)

*Bird, Andrew James	Beeches, Suffolk
Hargreaves, Kenneth George	Southport
Monkhouse, William Stanley	Penrith, Cumberland

SECTION VII. STRINGS (*Teaching*) *Violin*

Smith, Ivan John	London
Webster, Gelia Elisabeth	Cardiff

Viola

Harris, Colette Ruth	London
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Violoncello

Hunt, Peter Daniel	Oxford
Maechler, Katharina	Wannsee, Germany
Seacome, Robina Margaret	Cheltenham

SECTION IX. WOODWIND AND BRASS INSTRUMENTS (*Performing*)

Oboe

Ayre, Marion	Milngavie, Dunbartonshire
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Clarinet

Davidson, Howard James	Birstall, Leicester.
Hibbert, James Peter	Henlow, Bedfordshire

Bassoon

Thompson, Robin Clive

Caterham, Surrey

Tuba

†cMiller, William Frederic

Wisconsin, U.S.A.

SECTION X. WOODWIND AND BRASS INSTRUMENTS : *Teaching*

Flute

Fergusson, Kathleen Anne

Belfast, N. Ireland

cGifford, Anthea Constance Patty

Westbury-on-Trym, Bristol

Oboe

cGrice, Jane Ruth

London

cJakeman, Lynette Margaret Etheldra

Banbury, Oxon.

cRichardson, Rosalind Anne

Hampton, Middlesex

Clarinet

cBates, Joan Alison

Biggleswade, Beds.

Cox, Michael John

Leeds

cMills, Felicity

Walton-on-Thames, Surrey

Porteus, Diana Jean

London

Trumpet

*cBonford, Nicholas

Newcastle-on-Tyne

cClague, Colin

Birstall, Leicester.

cHudson, Jennifer Linda

Allestree, Derby.

Trombone

Winthorpe, Thomas Lawrence

Headington, Oxford

Tuba

c*Mussett, Andrew Duncan

Edenbridge

SECTION XI. SINGING (*Performing*)

Blacker, Margaret Rose

Mountain Ash, Glam.

‡Bodden, Sheilaigh

London

cChau, Sophia Sau-Fong

Hong Kong

Duggan, Carl

London

cGibb, Carole

Peterborough

‡Lowe, Barbara Margaret

Derby.

cRoberts, Stephen Pritchard

Rhyl, Flintshire

Woolhouse, Barbara Jane

London

SECTION XII. SINGING (*Teaching*)

cBartlett, Frances Mary

Zambia

Beavan, Cynthia Margaret

Pontypridd, Glam.

Cartwright, José

Stoke-on-Trent

Driscoll, Daphne

Purley, Surrey

cWhitaker, Antoinette Christine

Gerrards Cross, Bucks.

SECTION XVII. Military Bandmastership

Banks, Ronald

Scampton, Lincoln.

Conibear, Peter David

Omagh, Co. Tyrone, N. Ireland

Fuller, Peter John

Peterborough

Hennis, Maurice Stuart

Uckfield, Sussex

Hindmarch, Alan Wilson

Brighton

‡Pass with Honours

*Pass in Special Harmony paper

c College student

CONCERTS and OPERA

THE OPERA SCHOOL THE PRESIDENT'S OPERA

Wednesday, November 26

AMAH! AND THE NIGHT VISITORS

An Opera in one Act

Words and music by GIAN-CARLO MENOTTI

Production by DENNIS ARUNDELL

Characters

Amahl	NICHOLAS PARKHOUSE
His mother	DARRELL EDWARDS
King Kaspar	RAYMOND SCALLY
King Melchior	GLYN DAVENPORT
King Balthazar	MICHAEL FOLLIIS
The Page	MICHAEL BAUER
Solo dancers	{ ROGER BEGLEY CELIA JEFFREYS

THE OPERA ORCHESTRA

Leader of the orchestra JOAN ATHERTON (Exhibitioner)

Conductor RICHARD AUSTIN

The opera was also performed on Thursday, November 27 and Friday, November 28. The cast for November 28 was the same as November 26, but on Thursday, November 27 it was as follows:

Amahl	NICHOLAS PARKHOUSE
His Mother	ANITA WILLIAMS
King Caspar	ROBERT BISHOP
King Melchior	JOHN SHORT
King Balthazar	ROGER BEGLEY
The Page	ERNEST KOPECKY
Leading Dancer	RAYMOND SCALLY

Chorus of peasant girls and shepherds JULIA ALTON, JANET BRANDRITH, JILL BRITTON, SUSAN CAMPBELL, EILEY CARTER, JULIET DUNSTAN, MARGARET GIMSON, HAZEL HUBBERT, PATRICIA PARKER, CELIA ROSENWALD, ROBIN SILVOLL, SUSAN WILKINS, ROBERT BISHOP, PETER JEFFES, ERNEST KOPECKY, DARRELL MOUTON, IVOR MORRIS, JAMES O'NEILL, MARTIN GRAM, JASON SHUTT, MALCOLM WROBE

Shepherd's dance by MARGARET RUBEL; *Chorus Master*, JOHN BURDEKIN; *Production Manager*, PAULINE FLETCHER; *Stage Manager*, PEGGY TAYLOR. Set re-painted and reconstructed from the original design of Frances Fisher by ANGEEA BATES and IVOR MORRIS under the direction of GIUSEPPE SORBELLO. *Wardrobe*, EILEEN ANDERSON; *Electrician*, GIUSEPPE SORBELLO

Tribute
to
SIR HUGH PERCY ALLEN, 1869-1946

to mark the centenary of his birth

Monday, December 8

Speakers MRS BARBARA THOMPSON (née ALLEN), SIR WILLIAM HARRIS, KCVO, MA, D.MUS.OXON, FRCO, FRGM, HON.RAM, SIR THOMAS ARMSTRONG, MA, D.MUS.OXON, HON.D.MUS.EDIN, FRGM, HON.RAM, HON.FRCO, DR HERBERT HOWELLS, CBE, D.MUS.OXON, FRGM, HON.RAM, FRCO, SENIOR PROFESSOR EMERITUS

Concert

PASTORAL SYMPHONY from the Christmas Oratorio *Bach*
The Chamber Orchestra
Conductor MR HARVEY PHILLIPS

CANTATA NO. 142, To us a Child is born *Bach*
Treble STEPHEN LUMSDEN, Tenor ROBERT LOWRIE, Bass FRANK GREEN
Choir of New College, Oxford
RCM Chamber Orchestra
Conductor DR DAVID LUMSDEN

SCHERZO from the Sea Symphony *Vaughan Williams*
The Choral Class
The First Orchestra
Conductor MR JOHN RUSSELL

THREE CAROLS:
(a) Dawn carol *Malcolm Williamson*
(b) Welcome *Adrian Craft*
(c) A Christmas Carol *Kenneth Leighton*
Choir of New College, Oxford
Conductor DR DAVID LUMSDEN

DONA NOBIS PACEM from the B minor Mass *Bach*
The Choral Class
The First Orchestra
Conductor SIR ADRIAN BOULT

Works by
SIR WALFORD DAVIES

September 6 1869, March 11 1941

to mark the centenary of his birth

Friday, November 21

THE CHOIR TRAINING CLASS

Conductor MR RICHARD LATHAM

Organist and Accompanist HOWARD SHUTTLE (Scholar), *Soprano* CELIA JEFFREYS, *Tenor* ANTHONY HOCKING, *Baritone* STEPHEN ROBERTS (Associated Board Scholar)

TWO PARTSONGS for mixed voices:
(a) Love is a torment (Daniel 1562-1619)
(b) Love's tranquillity (Sidney 1554-1586)
TWO PARTSONGS for women's voices:
(a) You spotted snakes } (Shakespeare)
(b) Will you buy any tape }
THREE SHAKESPEARE SONGS for Tenor and Piano:
(a) Orpheus with his lute
(b) Come away, Death
(c) When that I was a little tiny boy
TWO CAROLS AND FOUR ANTHIMS for mixed voices:
(a) A babe lies in a manger
(b) The holly and the ivy
(c) O Emmanuel
(d) O filii et filiae
(e) My blood so red } *Spiritual Songs*
(f) King of Glory }

PRELUDE FOR ORGAN, Jesu dulcis memoria
written in memory of Sir Hubert Parry
SOLEMN MEDITATION FOR ORGAN
TWO SONGS for Soprano and Piano:
(a) Tune thy music to thy heart *Campion*
(b) Softly along the road *De la Mare*
TWO PARTSONGS for mixed voices:
(a) Magdalen at Michael's Gate *H. Kingsley*
(b) The Seven Virgins (Ancient carol)
TWO SONGS for Baritone and Piano:
(a) This ae nighte *Anon*
(b) Never weather-beaten sail *Campion*
ANTHEM for soloists and Double Choir:
God created man

Orchestral Concerts

THE FIRST ORCHESTRA

Thursday, October 30

OVERTURE: Rosamunde	Schubert
SOPRANO ARIA: Oh! quante volte, oh! quante from 'I Capuleti e i Montecchi'	Bellini
CAROLINE FRIEND	
CONCERTO for Viola and Orchestra	William Walton
SIMON ROWLAND-JONES Scholar	
SYMPHONY no. 3 <i>Sinfonia Espagnola</i>	Nielsen
Soprano CELIA JEFFREYS Baritone GUY DAVENPORT Scholar	
Conductor MR VERNON HANDLEY	
Leader of the orchestra ROBERT WRIGHT	

THE FIRST ORCHESTRA and THE CHORAL CLASS

Thursday, December 4

A SEA SYMPHONY: for Soprano and Baritone soli, Chorus and Orchestra	Vaughan Williams
A song for all seas, all ships. On the beach at night alone. The waves. The explorers.	
Soprano ELIZABETH LANE Baritone TIMOTHY ROWE	
Conductor MR JOHN RUSSELL	
Leader of the orchestra ROBERT WRIGHT	

THE SECOND ORCHESTRA

Tuesday, November 4

OVERTURE: Le Corsaire	Barlhoz
THE WILLOW SONG from 'Otello'	Verdi
Soprano CAROLINE CHURCHILL	
Conductor JOHN BAILEY	
FANTASIA for Piano and Orchestra on a theme of Handel	Michael Tippett
ROBERT FERGUSON	
SYMPHONY no. 1 in D minor	Rachmaninoff
Conductor MR HARVEY PHILLIPS	
Leader of the Orchestra ELIZABETH WILCOCK (Scholar)	

Tuesday, December 9

OVERTURE: Santiago de Espada	Malcolm Williamson
CONCERTO for Violin and Orchestra	Beethoven
MARK BUTLER	
SYMPHONY no. 6 in B minor (<i>Pathétique</i>)	Tchaikowsky
Conductor MR HARVEY PHILLIPS	
Leader of the orchestra ELIZABETH WILCOCK (Scholar)	

CHAMBER ORCHESTRA

Tuesday, October 21

PULCHINELLA SUITE	Stravinsky
CONCERTO no. 1 for Piano solo, Strings and Percussion	Alan Rawsthorne
ETHEL VINA RODRIGUES	
CINQ MELODIES POPULAIRES GREQUES	Ravel
a) Le reveil de la marée	
b) La-bas, vers l'église	
c) Quel galant m'est comparable	
d) Chanson des cueilleuses de lentilles	
e) Tout gai!	
Soprano DINAH HARRIS	
SYMPHONY no. 92 in G major <i>the Oxford</i>	Haydn
Conductor MR HARVEY PHILLIPS	
Leader of the orchestra JOAN ATHERTON (Exhibitioner)	

Thursday, November 20

VERKLEINTE NACHT, for String orchestra	Schubert
CONCERTO for Flute and Orchestra in G major, K.313	Mozart
AURIC LARK Scholar	
SYMPHONY no. 2 in B flat	Schubert

Conductor MR HARVEY PHILLIPS

Leader of the orchestra JOAN ATHERTON (Exhibitioner)

THE THIRD ORCHESTRA WITH STUDENT CONDUCTORS

Thursday, December 11

TWO MOVEMENTS from Symphony no. 2 in C minor	Tchaikovsky
Conductors RICHARD R. JONES, WILLIAM MILLER	
PIANO CONCERTO in A major, K.488	Mozart
MARGARET SCOTT	
Conductors HARRY WORDSWORTH Scholar, COLIN MITTERS Exhibitioner	
TWO MOVEMENTS from 'Pavilion'	Grace Williams
Conductors PETER VIZARD, DAVID CHATWIN	
LUX PROCEDES	Liszt
Conductor JOHN BALMI	
TWO MOVEMENTS from the London Suite 1. Westminster 1. Knightsbridge March	Eric Coates
Conductors COLIN DOWDSWELL, PETER HILL	
Leader of the orchestra NID LEIGH BURNS	

Special Concerts

Concert for New Students

Friday, September 19

VARIATIONS FOR ORGAN on Bach's Weichen, Klagen, Sorgen, Zagen	Liszt
RICHARD COLLISON	
TWO PIECES for Cello and Piano:	
(a) Apres un reve	Fauré
(b) Requiem	Cavalli
NIGHT PARRY (Exhibitioner)	
CLIFFORD BENSON	
FIVE SONGS for Soprano and Piano:	
(a) Le violet	Scarlett
(b) Au bord de l'eau	Fauré
(c) Fantoches	Debussy
(d) Cherry Tree Carol	Unaccompanied Folk-song
(e) Heart's Assurance	Michael Tippett
ROMMARY HARDY (Exhibitioner)	
Accompanist GEORGINA OSBORNE	
Sonatina for Clarinet and Piano	Szalowski
ALISON WALTER (Exhibitioner)	
MARTYN WHITEHEAD	
BALLADE for Piano in G minor	Chopin
ROBERT FERGUSON	

CONCERT OF ELECTRONIC MUSIC

Wednesday, October 8

ICARUS, for Tape	Howard Davidson
SPIRALS 'Th' whole world's in a terr...ible state O'...chassis.' Sean O'Casey	George Brown
Oboe and Cor anglais RICHARD O'CONNOR, Clarinet, Alto clarinet, Contra bass clarinet HOWARD DAVIDSON,	
Viola DAVID SMITH, Percussion ANDREW SMITH, Piano HILLY WATLY, Live electronics LAWRENCE CASSERLEY	
Conductor GEORGE BROWN	
THE FINAL Desolation of Solitude, for Tape	Lawrence Casserley
NAUTICUM	Howard Davidson
Flute JOSEF VAN WALSUM, Clarinet HOWARD DAVIDSON, Cello CORINNE GUAN,	
Bass PETER GORGADIN, Percussion ANDREW SMITH	
Conductor LAWRENCE CASSERLEY	
CONTINUUM, for Tape	Tristram Cary
SOLOS, Commentaries and Integrations	Lawrence Casserley
Clarinet HOWARD DAVIDSON, Percussion ANDREW SMITH,	
Live electronics LAWRENCE CASSERLEY, GEORGE BROWN	

PATRON'S FUND CONTEMPORARY MUSIC CONCERT

Friday, October 17

STRAUS QUARTET 1967		
Violins MARTIN LOVEDAY, PHILIP VEELES, Viola NICHOLAS LOGIE	Scholar	Michael Ball
Cello ROSALIND PORTER	Associated Board Scholar	
IMPROVISATION SUR MALHERME, II		Pierre Boulez
Une dentelle d'absolu		
For Soprano and nine instrumentalists		
Soprano POPPY HOLDEN		
Conductor DOUGLAS YOUNG	Scholar	
MORSIMA AMORSIMA		Veneta
Violin ELIZABETH KERRY, Cello CORINNE GLASS, Bass PETER GEORGIADIS, Piano MICHAEL MORAN		
Conductor LAWRENCE CANNIBLY		
'TILL THE WIND BLOWS'		Jonathan Lloyd
Soprano POPPY HOLDEN		
Conductors MR EDWIN RONDURGH, LAWRENCE CANNIBLY, TIMOTHY BOND		

INTERNATIONAL EXCHANGE CONCERT

Prizewinners of the
CONSERVATOIRE ROYAL DE MUSIQUE,
BRUXELLES

Monday, October 20

Soprano ANNE-MARIE ANTOINET, Piano JOSEPH ALFIDI, Violin EMMANUEL KRIVINI		
TWO PIECES for Piano		Chopin
a. Berceuse		
b. Barcarolle		
ARIA from 'La Forza del Destino'	Pace, pace, mi Dio	Verdi
SONATA in A minor for Violin solo		Bach
TWO OPERATIC ARIAS		
a. Sola, perduta, abbandonata	Manon Lescaut	Puccini
b. Ritorna vincitore	Aida	Verdi
THREE PIECES for Piano		
a. Sarabande	Pour le Piano	Debussy
b. Ondine	Preludes, Book II	
c. Hungarian Rhapsody no. 15	Rakoczy March	

CHAMBER CONCERT

Wednesday, November 5

SONATA for Violin and Piano in A major		Fauré
PETRONELLA DITMER (Scholar)		
HOWARD SHELLEY (Scholar)		
CONCERT-PIECE no. 1 for Clarinet, Bassoon and Piano		Mendelssohn
Clarinet ALISON WALTER (Exhibitioner), Bassoon JOHN REYNOLDS (Scholar), Piano MALCOLM WILSON (Scholar)		
FOUR SONGS for Soprano and Piano		Wolf
a. Die Spinde		
b. Die Bekehrte		
c. Das verlassene Magdlein		
d. Truhling ubers Jahr		
CELIA JEFFREYS		
Accompanist MALCOLM WILSON (Scholar)		
VARIATIONS AND FUGUE for two pianos on a theme of Beethoven		Reger
MICHAEL BALL MICHAEL LLOYD		

HARPSICHORD CONCERT

Wednesday, November 12

TWO PIECES		William Byrd
a. Pavane Bray and Galliard		
b. The carman's whistle		
MICHAEL CHIBBIT		
SONATA for Flute and Continuo in E minor		Bach
Flute SIMON PRIESTLEY, Harpsichord GILBERT ROWLAND, Cello continuo CORINNE GLASS		
TWO PIECES		Martini
GILBERT ROWLAND		
SONATA no. 3 in E major for Violin and Harpsichord		Bach
Violin MARILYN GERMAINS, Harpsichord LUDMILA TCHAKALOVA		
TOCCATA in C major for Piano		Schumann
DAVID TRAFFORD (Associated Board Scholar)		

THE BACH CANTATA CLUB

Choir and Orchestra

Friday, November 14

Missa Brevis in G minor	Alto DOREEN WALKER Scholar, Tenor JOHN SMITH (Exhibitioner), Bass STEPHEN ROBERTS Associated Board Scholar, Oboe obbligato RICHARD SIMPSON	Bach
Dixit Dominus	Soprano I JUDITH REEFS, Soprano II HEATHER BROWN, Alto DOREEN WALKER Scholar, Tenor JOHN SMITH (Exhibitioner), Bass STEPHEN ROBERTS Associated Board Scholar, Conductor MR DENYS DARTLOW Leader of the orchestra JOHN CRAWFORD Scholar, Harpsichord and organ continuo RICHARD COUTSON Scholar, SIMON HINDLEY Exhibitioner	Handel

Recitals

Wednesday, October 1

HOWARD SHELLEY (Scholar) —Piano

CAROLINE FRIEND —Soprano

BRYN TURLEY (Associated Board Scholar) —Piano

PARTITA No. 2 in G minor		Bach
CONCERTO ARIAS for Soprano, K.582 and K.583		Mozart
(a) Chi sa, chi sa, qual sia?		
(b) Vado, ma dove?		
CONCERTO ARIA with Clarinet Obligato: Der Hirt auf dem Felsen		Schubert
	Clarinet PAMELA TORRANCE	
BALLADE for Piano in G minor		Chopin
FOUR OLD ENGLISH LYRICS		Delius
(a) It was a lover and his lass		
(b) So white, so soft, so sweet is she		
(c) Spring, the sweet spring		
(d) To daffodils		
(e) King David		
(f) Come sing and dance }		Herbert Howells
TWO PIECES for Piano:		
(a) Ondine (Gaspard de la nuit)		Ravel
(b) Toccata, op 11		Prokofiev

Wednesday, October 15

BRADY MILLIGAN (Francis Toye Scholar) —Piano

ANGELA WHITTINGHAM —Soprano

MARK BUTLER —Violin

JOHN MOXON —Piano

SONATA for Violin and Piano in G major, K.379		Mozart
SONATA for Piano in E major, op 109		Beethoven
SONO CYCLES, The Poet's Echo (words by Pushkin)		Britten
(a) Echo		
(b) My heart		
(c) Angel		
(d) The nightingale and the rose		
(e) Epigram		
(f) Lines written during a sleepless night		
	Accompanist STEPHEN ROSE	
THREE MOVEMENTS for Piano from Petrouchka		Stravinsky
(a) Russian Dance		
(b) In Petrouchka's cell		
(c) The Shrove-tide Fair		

Junior Department

Concert in Aid of the New Building Fund

Saturday, November 29

LEVON CHILINGIRIAN—*Violin*

DONALD McVAY—*Viola*

CLIFFORD BENSON—*Piano*

SONATA in E major for Violin, arranged for Viola in A major	*	*	*	*	*	*	Handel arr. Bernard Shore
RONDO in C major, op 51 no. 1	*	*	*	*	*	*	Beethoven
SCHERZO in B flat minor op 31	*	*	*	*	*	*	Chopin
LA GITANA	*	*	*	*	*	*	Kreisler
LA CAPRICIEUSE, op 17	*	*	*	*	*	*	Elgar
THREE MADRIGALS for Violin and Viola	*	*	*	*	*	*	Martini
SONATA, op 11 no. 4	*	*	*	*	*	*	Hindemith
DUO in A major, op 162	*	*	*	*	*	*	Schubert

Saturday, December 6

JOYEUSE MARCHÉ	*	*	*	*	*	*	Chabrier arr. David Stone
SYMPHONY no. 5 in B flat (first movement)	*	*	*	*	*	*	Schubert

Second Orchestra

Conductor JOHN STENHOUSE

Leader of the orchestra ROMAN CHOLIJ

CONCERTO: op 4 no. 6 (first movement)	*	*	*	*	*	*	Vivaldi
							Violin MICHAEL COLLIER
							Accompanist GILLIAN SALMON

LARGO AND ALLEGRO from 'Sonata in F'	*	*	*	*	*	*	Marcello
							Flute NICOLA LINDO
							Accompanist GILLIAN SALMON

SONATA in C, op 53 (first movement)	*	*	*	*	*	*	Beethoven
							ROSEMARY SHENFIELD

DIVERTIMENTO: St Anthony Chorale	*	*	*	*	*	*	Haydn arr. David Stone
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ALLEGRO in C	*	*	*	*	*	*	Mozart arr. David Stone
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Third Orchestra

Conductor JOHN STENHOUSE

Leader of the orchestra CHRISTOPHER HIGGINS

ELEGIE	*	*	*	*	*	*	Fauré
							Cello CATHERINE WILMERS
							Accompanist SIMON NICHOLS

HUNGARIAN RHAPSODY no. 6 in D flat major	*	*	*	*	*	*	Liszt
							PAUL HART

TRAGIC OVERTURE: op 81	*	*	*	*	*	*	Brahms
							First Orchestra

Conductor PHILIP CANNON

Leader of the orchestra BARBARA FIELDS

ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

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Subscription £1 1s. 0d. per annum, except Members residing outside the British Isles, who pay 10s. 6d., Life Membership £15. The financial year commences on September 1.

The Union Office (Room 45) is open for business and enquiries on Tuesday and Friday afternoons from 2 pm to 4.30 pm.

The RCM Magazine (issued once a term) is included in the annual subscription.

Contributions of news items are welcomed from RCM Union members; also articles of suitable interest, photographs, or poems. For inclusion in next Term's *Magazine*, the Editor should receive the copy before the end of the present Term.

A Loan Fund is available for the benefit of Union Members only.



